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No. 2.—**O COME, YE WEARY HEARTED.** (D to G.) CHARLES DARNTON.

No. 3.—**GLORY TO THEE, MY GOD, THIS NIGHT.** (C to E-flat.) JAMES LYON.

ONE SHILLING EACH.

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THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW
Devoted to the interests of Worship Music in the
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All Communications for the Editor should be sent to him at 20, Clifton Crescent, Folkestone.

Of all the Eisteddfodau in Wales that held every Easter Monday at Mountain Ash is probably (with the exception of the National) one of the most important and successful. Though only inaugurated four years ago, during the last three years a sum of about £1,100 has been handed to the local cottage hospital. This satisfactory state of things is largely the result of the spirit and enterprise of the committee, and the energy of the able secretary. Over £300 is offered in prizes each year, but there is no entrance fee to competitors. So enormous is the attendance, however, that after paying the prize money and all expenses—which are necessarily very heavy—there is annually a large profit. Clearly football is not the only institution that realises heavy "gate money."

Adjudicating at this Eisteddfod last Easter Monday, we were once again very much struck with the excellent singing. For the prize of £100 (test pieces, "Worthy is the Lamb" and "Amen" Chorus), the four competing choirs, of about 180 voices each, sang splendidly. The rendering of the successful choir (Merthyr) was almost per-

fection. For quality of voices and artistic finish, their singing was exceedingly fine. As a proof of their ability we may say that during six days in April they won £250 in prizes, and since the formation of the choir in 1893 they have won no less than £1,460.

The Children's Choir Competition was most interesting. How such little things can be trained to sing with so much precision and taste is a marvel. It would indeed be a revelation to many a Sunday School superintendent to hear such singing.

The male voice choirs were likewise excellent, and when we remember that the bulk of the members of these choirs are working men—chiefly miners—it is wonderful and greatly to their credit that they are such capable singers.

The only drawback to an Eisteddfod is the rivalry between the various choirs, which sometimes leads to an unpleasant display of feelings. It must no doubt be a very keen disappointment to a choir that has been working hard for months, to come out second, and possibly within a mark or two of the winner. But competitors ought to be prepared to accept defeat gracefully.

We would strongly advise those of our readers who have never attended an important Eisteddfod, to make a point of doing so if an opportunity occurs. It is an education.

There are still on hand some books of the music for the forthcoming Nonconformist Choir Union Festival. We understand the selection this year gives almost more than usual satisfaction. Choirs in need of books should apply at once to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

Mr. J. Hayward, the energetic conductor of the Ipswich Nonconformist Choir Union, has inaugurated a select choir for the purpose of giving concerts in aid of the funds of local chapels. Two concerts have been given recently, one on behalf of a Baptist Chapel organ fund, and the other for a Wesleyan Chapel. The idea is a very good one, and no doubt Mr. Hayward will find plenty for his choir to do to meet the demands made upon them.

We understand that Mr. F. G. Fitch, for some time the Honorary Choirmaster of Christ Church (Congregational), Enfield, is to contest the Enfield Division of Middlesex in the Liberal interest at the next General Election.

The Manchester Sunday School Festival Hymns and Tunes for Whitsuntide this year are very melodious and popular in character. Last year's edition reached 200,000!

Miss Ethel May, the young lady who was recently killed in the deplorable railway accident near St. John's Station, was a member of the choir at Lewisham Congregational Church, of which the Rev. J. Morlais Jones is pastor. Her father is a deacon of the church. Much sympathy is felt for the sorrowing family.

Mr. Gladstone is another instance of the soothing influences of music in case of illness. While at Bournemouth he found the pain much less severe while Madame Hallé or Mdlle Janotta played to him. At Hawarden some members of his family play to him for several hours a day.

Music in Public Worship.

AN APPEAL TO METHODISTS.

BY C. J. DALE.

A Paper read before the London Wesleyan Methodist Council.

My object will be to plead the importance of a more earnest and intelligent interest in this important branch of Divine worship, and to suggest methods by which this may be obtained. I think we shall be agreed it is of vital importance that the music in our public worship should be as attractive, effective, devotional, and congregational as we can possibly make it. It is my desire to prove that in these matters, as well as in every other which relates to the life and work of the Church, we ought to be progressive. We demand that the architecture of our churches should be beautiful, appropriate, and artistic; we no longer condemn our Sunday-scholars to pursue their studies in dungeons, or our members to meet for fellowship in prison cells. We claim that our ministers shall be gentlemen of education and culture.

My conviction, however, is that in the matter of our Church music we have not kept pace with the times, or with the growth of musical taste, education and skill. We have failed, generally speaking, to give to music its proper position in the services of our Church, its place and power as an agent for good have not been appreciated as they deserve; and whilst in most respects we are abreast of the great Evangelical Churches of our time, and whilst in some respects we lead the way, in the matter of Christian psalmody and in the cultivation of other forms of Church music we are behind the times, and behind not only the Evangelical section of the Established Church, but the Nonconformist Churches of the country.

Mr. Haweis holds the opinion that in some respects music has in our day attained its highest possible development. He points to the great composers of the last 300 years, and especially of the last half-century, and believes that in their productions there is an end to the development of the art. He refers to the fact that no important addition has been made to the instruments of the violin family, or other orchestral instruments for many years past; at the same time he believes, and I agree, that much remains to be done in the development of music in public worship, with which it has ever been associated, and for

which there can be no doubt it is Divinely ordained.

PSALM-SINGING METHODISTS.

I am not by any means an advocate for uniformity in our services. I think that any attempt to impose the liturgical portions of the Church of England service upon our Churches generally would be a mischievous error. I certainly believe that where the people voluntarily adopt the liturgical form, it is an enormous gain to the influence and impressiveness of public worship; but I do contend that, whatever the form adopted after due consideration of the tastes and requirements of the congregation, our *Psalms* and *hymns* and *spiritual songs* should be rendered with all the refinement and skill which art and culture can provide.

I let slip the word *Psalms*, and although it was only as a quotation from the great Book, I may as well confess at once that in my judgment the sooner we justify the title we have long enjoyed, but very rarely merited—that of "Psalm-singing Methodists"—the better. I know how strong is the feeling in some quarters against the chanting of the *Psalms*, but is it not possible to have a feeling which is a little unreasonable, and which it would be difficult to support by convincing argument? There are some people who would consent to the singing of psalms of praise and thanksgiving, but who would strongly object to chant a prayer.

THE CHANTING OF PRAYERS.

There is in the ministry of our Church one of my dearest personal friends, who is a good preacher and in all respects a most excellent man, but he has *gone wrong* on this particular point. He has many times said to me, "A child does not go up to its mother singing, 'Mother, please give me some bread and butter,'" and in his judgment that settles the argument. I have not yet been able to prove to my dear friend that if 500 children wanted the bread and butter at the same time, it might be more agreeable both to the mother and children if the request were preferred in some sweet melodious strain rather than if uttered in a confused and unintelligible gabble, and I have not yet satisfied him that, holding the views he does, he is perhaps a trifle inconsistent when at some great social meeting of his church members he invites the assembly to join in singing, "Be present at our table, Lord."

The case of my friend the minister is, I imagine, amongst ministers an extremely rare one, but amongst our Methodist people generally I fear we should still find much unreasoning prejudice; and this fact, manifested in many ways, leads to much indifference, to lack of interest, and it is to be feared in some cases to the estrangement of young and intelligent people from our Church to a far larger extent than is understood.

AN IDEAL METHODIST MUSICAL SERVICE.

I am anxious, however, not so much to point out our weaknesses and shortcomings as to represent to you that which according to my views would constitute an ideal Methodist musical service. As I have before said, I advocate the chanting of the *Psalms* even where the liturgical service is not adopted, and I entreat my friends the good old-fashioned Methodists to consider this suggestion on its merits, and not to condemn it

because it contains some element of novelty.

I am old enough to remember the introduction of some changes which at the time were met by serious opposition, but the wisdom of which no one now disputes. I remember a leader and local preacher who left our Church because the superintendent minister decided to have the Commandments read on the first Sunday morning in each month. I also remember the good old days of two lines at a time.

Then I am disposed to plead for occasional or even regular singing of good anthems in our public services, anthems selected either for their appropriate reference to the subject of the sermon or for their connection with the particular season or festival of the Christian year. The choir ought, in my opinion, to assemble before the service in some convenient room where a short prayer should precede their entry together to their places in the church, after which what could be more calculated to prepare the minds of the congregation for the sacred delights of public worship than the singing of a short anthem or introit such as "O Lord, my trust is in Thy mercy"? Later on in the service the singing of a quartette, such as "Cast thy burden," to Mendelssohn's impressive music, would be both appropriate and delightful.

Or imagine an impressive sermon at the approaching celebration of the Crucifixion. How could the mind be subdued into a proper frame for hearing, or how could the impressions of the sermon be deepened and confirmed more thoroughly than by the singing of Goss's anthem, "O Saviour of the world," a composition which has been pronounced by eminent authorities to be one of the most perfect specimens of devotional music ever dedicated to the service of the church.

ANTHEM SINGING AND ITS PERILS.

I am aware that there is some risk in a general permission to select and sing anthems regularly. One of my earliest London memories, which I cherish with pleasure and gratitude, is the privilege I enjoyed of listening to the ministrations of the sainted John Lomas. I once heard the following story from his own lips, and those here who know his quiet and deliberate style and his keen sense of dry humour will appreciate the narrative.

Mr. Lomas was about to leave one of his circuits at the end of a three years' term, and the choirmaster or precentor had obtained his consent to the introduction of an anthem into the farewell service. Mr. Lomas, however, had not troubled to inquire, and had not been informed that the words had been *written* and the music composed specially for the occasion by a local admirer. Judge, therefore, of his dismay when he found the opening of the anthem consisted of a *recit.* for bass voice, setting forth the virtues and abilities of the distinguished preacher, followed by a vigorous and elaborate chorus to the words, "Farewell, Lomas, man of God, peace and love go with thee."

There is small danger in these enlightened days of anything so grotesque as this, but I am induced to say now, perhaps a little out of its place, how important it is that the minister should identify himself with the musical as well as with the other portions of the ser-

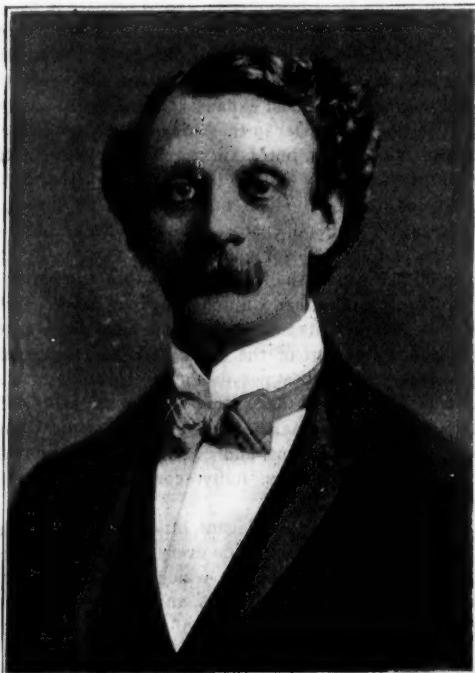
vice for which he is responsible, and to prepare himself to exercise an intelligent influence and authority over this important branch of public worship. I know something of the multifarious duties and engagements which occupy and almost exhaust the time and thought of a Wesleyan minister in these days, outside the services of his Church, but I am arguing in the interests of Methodism to-day and in the interests of the more highly-cultured Methodism of the future, for the uplifting of the general character and efficiency of our choral worship to a level which shall be worthy of our Church and which shall bear favourable comparison with that of all other Churches of our land. The minister must feel its importance and must have time to attend to this part of the work with as much care and thought as he bestows on the preparation of his sermon. He should have time to take counsel with his organist or choirmaster as to the selection of hymns and psalms and anthems, and even *voluntaries*, so that there may be harmony, unity, completeness in the entire service.

I have a copy of an elegant little leaflet which is distributed to the congregation every Sunday in one of our provincial circuit chapels, which contains the list of hymns, psalms, tunes, chants, anthems, etc., for the following Sunday. It will readily be seen what a stimulating effect this has upon the work of the choir, and what new interest in the music of the Church is created amongst the members of the congregation and in the homes of the people. In some Congregational Churches a plan of this kind is adopted and the list published monthly, leaving the hymn following the sermon to be selected by the minister at the time; this might be found difficult and even impracticable in Methodist places of worship.

QUALIFICATIONS OF ORGANIST AND CHOIR-MASTER.

Next to the quickened interest and supervision of the minister, I place the necessity for care and discretion in the appointment of organist and choir-master. Mr. F. G. Edwards, who has given much attention to this matter, holds very strong opinions with regard to the qualifications of the organist, and with those opinions I entirely concur. The most essential qualification for this office in churches where the singing is mostly congregational is a knowledge of the art of accompaniment; a man who can play Bach's Fugues cleverly, but who takes no interest in "grinding out," as he would call it, simple hymn tunes, is out of place as the organist of a Methodist church. He should also have a full knowledge of harmony, and be able to extemporise varied harmonies when it was considered desirable to adopt unison singing. He cannot possibly fill in his chords properly unless he has gone through a regular course of theory study. He should also be able discreetly to select his voluntaries. I have many times known the impressiveness and solemnity of a service completely destroyed by the introduction of frivolous compositions as voluntaries. A Methodist organist need have no higher ambition than the power to accompany psalmody intelligently and effectively. In attaining this art he will be fully equipped for all other duties of his position.

(To be continued.)



Music at Newland Congregational Church, Lincoln.

THIS church has been pretty much in evidence in Nonconformist circles recently, owing to the fact that its pastor, the Rev. J. D. Jones, M.A., is about to remove to Richmond Hill Church, Bournemouth, where for some years a fine work has been carried on by the Rev. Ossian Davies. At Lincoln Mr. Jones has preached for upwards of nine years with conspicuous success, and he may be called the Congregational bishop of the county, whilst Newland Church may be designated as its Nonconformist cathedral. Standing in the centre of the city the fine block of buildings with lofty spire makes an imposing array of Gothic architecture, rivalled only by the glorious pile of episcopal towers, rising high on the hill, which form such a feature of interest throughout the whole countryside. The interior of "Newland" is distinctly imposing; the handsome organ, occupying a very large space behind the pulpit, is most striking in appearance on entering the church. Much highly decorative ironwork facing the pulpit and galleries supplies considerable ornamentation to the spacious and lofty building.

Glancing over some historical records of the "cause," we find it was inaugurated in 1819, an organ was erected in 1846, and a new organ in 1858, which appears to have done service until 1891, when the present fine instrument (of which we give a full specification in this issue) was opened.

Prominent amongst the ministers of the church we notice the names of the Rev. Caleb Scott, LL.B., and the Rev. W. F. Clarkson, B.A., both of whom were its pastors for over ten years each.

Our portrait is that of the much-respected organist and choirmaster, Mr. R. D. Roebuck, who was born at Gainsboro' and commenced to learn music at ten years of age under Mr. F. M. Downes, the blind organist. At thirteen he played the harmonium at a Primitive Methodist Chapel, and three years afterwards he obtained an appointment at the Congregational Church, where he remained five years. In 1877 he went to Lincoln on being elected to the post of organist at the High Street Wesleyan Chapel, when he undertook more serious musical study with Mr. Young, the cathedral organist. In 1885 he took charge of the music at St. Catherine's Wesleyan Church, where he spared no pains to bring the choir up to a high point of excellence. On the resignation of Mr. A. C. Newsum at Newland Church Mr. Roebuck changed again to his present appointment, where he has ever striven to improve the musical services. During his time the choir has been much increased, and several well-known works have been performed, either in the church or the lecture hall. Latterly Alan Gray's *Rock Buoy Bell* has been in rehearsal, but Mr. Roebuck much regrets being unable to bring it forward for performance this season as he hoped, owing to an unaccountable lack of interest amongst the choir members of late, which seems to occasion him no little anxiety and discouragement.

The attendances of choir members on Sunday mornings has also been very poor recently, a fact to be the more deplored because they are to lose their pastor, and just at present it will be rather difficult to get up more enthusiasm. We should like to be able to say a few words that will spur up our choir friends to a little more lively interest in their work. Perhaps, however, it is not altogether their own fault; possibly a due appreciation of their services has not been forthcoming from the church, or that musical matters are not placed on a sufficiently high level by the reigning authorities. It is so in some places where the sermon is regarded as the all-important part of the service, and little is cared for the rest by those who are in power. Happily, the Free Churches are far better than they used to be in this direction; still much remains to be done ere music is given its rightful place in the conduct of Nonconformist services generally.

The Newland choir consists of twelve sopranos, four contraltos, five tenors, and seven basses. The ladies occupy seats immediately in front of the organ, but unfortunately the gentlemen have to take their seats in the front of the side galleries owing to the very limited accommodation in the choir gallery proper—an arrangement necessitated by a sad lack of thought on the part of the authorities at the time the organ was erected. Out of the twelve sopranos, only two put in an appearance on a recent Sunday morning; this, of course, gives rise to serious comment, and such laxity should be enquired into at once. On the occasion of our visit we noticed seven ladies present and about twelve gentlemen, and this on one of the finest of spring mornings.

Now the pastor is leaving, a good deal might be done on musical lines towards keeping up a lively

interest in the Sunday services, and so help to counteract the effect of Mr. Jones' departure. Mr. Roebuck is not the man to favour anything sensational or undevotional in developing a new order of service, and we feel that with the cordial co-operation of the deacons and a smart rallying of the choir members much might be done to get up a musical revival at "Newland Cathedral."

The music we heard on Sunday morning, March 13th, was all in order as far as it went, but it did not go beyond a few hymns and a chant. To these Mr. Roebuck played excellent accompaniments, and seemed quite at home with his beautifully toned organ. We should like to have heard an anthem, but this is a luxury not often indulged in at a morning service, we understand. When a good anthem is given a place, it may be that the attendance of choir members will improve. Were we writing of a little wayside village sanctuary we might not have so much to say regarding progression; but this church takes a foremost position in the county, and therefore should set an example to its less prominent neighbours, hence our desire to see a stride forward made at no very distant date.

Mr. Roebuck's voluntaries included the following:—"Prayer" (McAlpin), the Adagio Religioso from Hymn of Praise Symphony, and "St. Ann's fugue" (Bach), to each of which full justice was done, which is saying much.

Mr. Jones was very "happy" in his sermon to the children. He has an easy, natural, and unaffected style of delivery to which it is very pleasant to listen. He discoursed eloquently on the Christian Sacraments as a means of grace.

When rightly understood there is abundant "means of grace" in a really good musical service. We can only trust our Newland friends will speedily discover this.

MR. DAVID JENKINS'S ORATORIO—THE LEGEND OF ST. DAVID.

An event of much interest to the music-loving Welsh people of London, and one which was looked forward to with great interest, was the performance of the above work, which took place at the Queen's Hall on April 4th. This is not the first work by Mr. Jenkins that has been performed in London, for his "Psalm of Life" was given at the Crystal Palace only last year, and received a good reception; but the present dramatic oratorio will do much to add to his reputation as a Welsh composer. The work is rather a long one, but the subject affords plenty of opportunity of musical treatment. The choruses are the most successful; they are ingenious in their treatment, and possess a considerable amount of dramatic power. The entire work varies considerably in style, which tends to keep up the interest. The choruses were sung by the Pontypool and Abersychan Choir—the choir that won the prize in the chief choral competition at last year's National Eisteddfod. The choir sang exceedingly well throughout, the male voices especially being excellent. The orchestra was a little too powerful at times, and seemed to overpower the contralto soloist. All the soloists were of the first rank, but special mention must be made of Miss Maggie Davies. The melodies allotted to her were difficult, but she sustained her part capitally. The composer conducted his work, and received a well-deserved ovation at the close.

Our Contemporaries.

THE manner in which the organ is supplanting the old-time precentor in Scotland is brought out by a significant statement in the *Musical Herald's* article on Mr. Duncan Fraser, an Edinburgh musician. Mr. Fraser is a precentor of twenty years' standing. He is connected with a local association of precentors, and he tells that whereas six years ago there were twenty-four members in this association now there are only ten. As the organs have come in, the precentors have dropped out. Of course the interests of the organists and the interests of the precentors are largely the same; but it is easy to understand, nevertheless, why the organists have declined to join the precentors' society. The organist considers himself—and he generally is—a much finer fellow, musically, than the precentor. Mr. Fraser, I observe, does not approve of professional singers in church choirs. His lines must have been cast in pleasant places. To be entirely at the mercy of voluntary singers (unless they are really enthusiastic) is as bad as to be entirely at the mercy of the weather. Some good things are recorded of the late Sir Robert P. Stewart in his capacity of organist. He might often be seen playing on the pedals and with his left hand, thus keeping things going; while with his right hand he wrote letters or wrote a chant in a different key from that in which he was playing. Stewart's talent, says a critic, "was gigantic, but he was too fond of tricks." His staccato pedal was a remarkable feature of his accompaniments, and like Turle and S. S. Wesley he often played through a service almost without touchin the pedals.

* *

I once had a very young organist friend who seriously set about measures for making himself bald. He wanted to look old. "No church will have me," he declared; "I can't get concert engagements. Everybody says I am too young." Eheu! how the world changes. In those days "none but experienced men need apply;" in our time, if you are only young enough, the experience may be left out of account. A writer in the *Orchestral Association Gazette* emphasises the sad circumstance in an article dealing specially with the case of the violinist. When this writer was young "elderly men were wanted in the orchestras; now he is elderly (anybody is elderly now who is over thirty-nine and three-quarters) only young men are in request." What, he wants to know, is to be done with these decayed musicians? A suggestion is ventured that they might turn to medicine. But that is out of the question. The doctor might be called in to his late conductor! The most humane course would be to put them in a lethal chamber. Of course the conductor when he touched the forties would have to go too. At present, while he will have nothing to do with the bald heads in his orchestra, he thinks he may go on himself until the last hair drops from his cranium. A man of some eighty odd years was soliciting a donation from a charitable institution. "At my age," he said, "a man is not really fit for any musical work, except, perhaps, a little teaching, or filling a post as conductor." Just

so! The older you are, the more you have beat time.

**

As if Wagner had not already sufficient sins to atone for, Mr. Edward Baughan, in the *Musical Record*, must needs add another to the number. He declares that Wagner invented the "new woman"! In his early works, in the *Flying Dutchman*, for instance, the woman is constructed on the old pattern as the saviour of man. She is made to believe in him and to die for him. Really one must apologise for the old-fashionedness of Senta, and even of Elizabeth! In *Lohengrin* we get a step closer to the new woman. Elsa is not willing to take everything on trust; she wants information. No longer can she be a doll, like Senta, to have perfect trust in the man she loves; she has herself to think of, as Ibsen advocates, and really she must know something of the man she is about to marry. When we come to the *Ring*, we are introduced to Sieglinde, who is undoubtedly "new womanish," a kind of prehistoric Nora of the *The Doll's House*; and in Brunnhilde we get the new woman in all her glory. She disobeys her father, has views on her own career, and, above all, is athletic—the bicycle girl of these later times. Such is Mr. Baughan's contention. Whether we ought to ban or bless Wagner, I am unable to decide. I suppose the new woman was bound to come, anyway.

**

The *Musical Times* opens with a long article on Joachim, which is not quite so fresh as some of the other biographical papers that have preceded it. Everybody, for example, has heard how Malibran called Alfred Bunn—who was much given to showing his temper—"Good Friday, because you are a hot, cross Bunn." That, too, is a well known story about Carlyle telling Joachim that he did not care generally for musicians: "They are an empty, windbaggy sort of people." And so, again, with the story of the barber who remarked to Joachim that if he did not have the familiar lock over his left eye removed by the scissors he would be taken for "one of those fiddling fellows that come over from Germany." But the article is very readable all the same, and those who still want to learn more about Mendelssohn will of course get a good deal of matter here, Joachim having been one of the composer's *protégés*. And that reminds me of Mr. Bennett's article on the musical image-breaker. This iconoclast, according to Mr. Bennett, will sit down and pick *Elijah* to pieces in demonstrating its feeble-mindedness and insufficiency; nor does he shrink from heavying "arf a brick" at the *Choral Symphony* when occasion serves. He long ago spoke of Mozart as infantine; at the name of Haydn he smiles pityingly; Schubert is to him as a boy whistling in a meadow; and imitating Wagner he puts on gloves to touch Mendelssohn. I am afraid it is all too true. But let Mr. Bennett take heart. The craze for idol-smashing is merely temporary. It will pass as surely as the craze for problem plays and risky novels. The iconoclasts are all young men, who knock the gods to pieces for no other reason than that they think the act a sign of cleverness, just as juveniles think it manly to suck a tobacco pipe.

I always like to read what Mr. Clarence Eddy has to say upon the great organists with whom he comes into contact on this side of the Atlantic. In the *Chicago Music* he has a good deal to tell us about Guilmant and Widor, and Gigout and certain other Parisian organists more or less well known. He makes an interesting comparison of the styles of the three players named by looking at their treatment of Bach. Widor plays Bach in the German manner—very slowly, with strongly marked rhythm, and with no attempt at expression. "No emotion, no nuance, no special phrasing, but very strong rhythm, and the *tempo* very strict." Guilmant and Gigout, on the other hand, both play Bach "in a very warm and what I might call human way, not to say humane." They use whatever colour they think will be most advantageous to the effect of the piece; they vary the touch, and use whatever expression the sense of the music seems to demand. All the parts and the form are clearly defined, so that everything they play has a sort of perspective. They do not mass it together the way the Germans do. They accomplish this by special phrasing, and by contrasting staccato with legato touch, which the Germans have never done until quite recently. Mr. Eddy then goes on to talk about modern electric actions. He dislikes very much an action that is too light and sensitive. You have no feeling of grasp. He likes to have the key speak after a depression of about one-sixteenth of an inch; if you have it very much more you are not able to play light and free in the staccato passages.

A Paper for Organists.

BY J. CUTHBERT HADDEN.

WHEN you come to think of it, how few works there are in English devoted to the organ. There is, of course, the familiar Hopkins and Rimbault, which every organist is popularly supposed to know, but beyond that now obsolete treatise on the history and construction of the organ there is nothing of a comprehensive character dealing with the king of instruments. I have long lamented the deficiency in this particular; and having only the other day spent a guinea and a half in supplying it for myself, I propose to tell the organist readers of this Journal something of the results of my purchase.

The book upon which I expended the handsome sum just mentioned was "A Practical Treatise on Organ Building," in two volumes, by Mr. F. E. Robertson, recently published by Messrs. Sampson Low. I have found it a good deal more interesting than a novel, and as I am not an organ builder but only an organist, I take it for granted that you will no more go to sleep over it than I did. Mr. Robertson is a practical organ-builder, and he can write, which is a great matter. If you want to build an organ for yourself, he is emphatically your man. Here you have elaborate investigations and experiments about the "scates" of pipes, about the treatment of reeds, about the various kinds of "action," about the different classes of stops, about voicing and tuning, about the bellows and sound-boards—in short,

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O Happy Band of Pilgrims.

Choral March.

ERNEST H. SMITH F. R. C. O.

Soprano. *Con spirto, alla marcia.*

Contralto.

Tenor. *Con spirto, alla marcia.*

Bass.

ORGAN. *Gt. Trombe* *Gt. Diaps Full Sw. coupé*

O happy band of pilgrims, If onward ye will

rit. *f tempo*

Gt. to 15th

tread With Je-sus as your Fel-low To Je-sus as your Head. O

mf

Diaps.

happy, if ye la - bour As Je - sus did for men: O hap-py, if ye
 hun-ger As Je - sus humger'd then. O hap-py band of pil - grims, If
 onward ye will tread With Je - sus as your Fel - low To Je - sus as your
 Head.

p Sopranos.

The faith by whichye see Him, The hope in whichye yearn, The love that thro' all

cresc.

trou - bles To Him a-lone will turn, The tri - als that be - set you, The

cresc.

sor - rows ye en - dure, The man - i-fold temp - ta - tions That

death a - lone can cure, What are they, but His jew - els Of right ce - lestial

rall.

f tempo

worth? What are they but the lad - der Set up to heav'n on earth?

rall.

Gt. mf

O happy land of
cresc.

pil - grims, If on-ward ye will tread With Je - sus as your

Fel - low To Je - sus as your Head. The Cross that Je - sus car - ried, He

car - ried as your due. The Crown that Je - sus wear - eth, He

wear-eth it for you. O hap - py band of pil - grims, Look

up-ward to the skies; Where such a light af - flict - - ion Shall

win you such a prize. Halle lu - - - jah! Halle-

Full, *rall.* lu - - - jah! A - - - men.

rall. Trombe > > Full *fff*

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No. 3.



Printed by C. G. Röder, Leipzig.

about every little detail that constitutes the organ, both mechanically and musically. Of course you do not need to have the actual building of an organ in view to appreciate all this. It is intensely interesting merely to read about. Nay, it is more than interesting; it is valuable to the organist for the knowledge which it is bound to give him of his instrument. To country organists especially a book of the kind is almost a *sine qua non* of office; for the country organist is too often quite as much at the mercy of his instrument as the organist in India and the Colonies, upon whom Mr. Robertson's pity is expended. Of course no book ever published will alone enable you to tune your own organ to perfection, but Mr. Robertson's treatise will at least set you in the way which you should go; and when you are old in experience and practice you will not want to depart from it. However, without further tedious "preliminaries," as honest farmer Snowe would say, let us see what the notes of my reading have to say on certain points of interest to the organist.

Supposing we begin with the materials from which organ pipes are made. On this subject Mr. Robertson has much that is interesting to say. Practically, the materials are limited to tin, metal, zinc, and wood. Pipes can be made of any metal, and of paper, and even of glass; but, with the exception of paper, none of these other materials can be seriously considered. Paper pipes, besides being light, are very strong when rightly made, and they give a very fair tone. With regard to metals, tin—not tin-plate—is of course the best of all. It is light, strong, and of a lustre equal to silver, and less liable to tarnish. It also resists the action of the acids found in some woods better than other metals do. The term "metal" is rather vague when applied to organ pipes. It may mean "anything, from very good stuff to pure lead with antimony and other abominations mixed with it to supply enough rigidity to enable the pipes to stand up till the organ has been paid for." Mr. Robertson's proportion for spotted metal is ninety-five pounds of tin to one hundred weight of lead: "nothing worse should be used." Less tin will certainly bring the spots, but they are small and the lustre is poor. At about these proportions there are reasons for thinking that the metals form rather a chemical combination than a mere alloy. The author of a certain work on the purchase of organs declares that no reliance can be placed on the appearance of spotted metal, as it can easily be imitated. This is certainly a mistake if those skilled in such matters can be relied on, and surely it is difficult to imagine any way by which even a colourable imitation of spotted metal can be produced. It is a strange but undoubted fact that spotted metal and pure tin get softer with age. A pipe-maker will always prefer to let sheets of good metal lie a week or ten days before attempting to roll them up, and pipes twenty years old are distinctly softer than when they are new.

Mr. Robertson cites a curious experience to show what sinners even reputable English builders are occasionally found to be in the matter of pipe material. A friend, he says, once bought for £13 (lucky man, surely!) a three-manual organ of no great age from a

cathedral in one of the Presidency towns in India. The organ, "built by a London firm who would consider themselves a leading firm," had been condemned as useless. The pipes were of *pure lead*, and so thin that a tenor C pipe could easily be ripped right down by the fingers, and most of the feet had crumpled up. A careful examination of the pipes revealed the fact that they were full of pin-holes—or rather, specks of dross which had perished and through which a pin could easily be stuck. The eminent builders would doubtless have assured the purchaser that "plain metal" was good for tone; but it would have been interesting to get their opinion on their pipes after twenty years' use.

In the matter of wood for pipes, the particular wood is not of such importance as that it should be the best of its kind—well-seasoned, straight in grain, and free from knots. Of all woods, however, a hard, straight-grained pine is perhaps the best for resonance. Magnificent specimens of oak are to be seen in old organs; but oak is expensive and difficult to work, and it is not used (at any rate in England) nowadays. The sort of mahogany known as "bay wood" is generally used for the best work. For the front boards or mouths of small pipes, pear wood, cherry, and maple, or other smooth grained woods are excellent, and indeed for such pipes as the Travers Flute, which are bored out of the solid, are essential.

Changes in a stop from metal to wood are, as every organist knows, too often far more pronounced than is at all pleasant to the critical ear. It is interesting to have Mr. Robertson's assurance that this need not really be the case. When the change is made, the wooden pipe should be about two pipes smaller than the metal one would have been. As the tone for the same size is slightly duller, the sharpness caused by diminishing the "scale" compensates for the dullness. "If this is done," says our author, "and the proper proportions observed, it is possible to join wood and metal in *any* stop—even a Gamba—so that the junction is not perceptible to the nicest ear." This statement, so contrary to one's experience, will no doubt be received with some doubt; but its truth can readily be proved by an inspection of Schultze's organ at St. Peter's Church, Hindley, Wigan, or indeed any other of his organs where he has used metal and wood together. The Hindley organ altogether is a beautiful specimen of work. The front pipes are the wood bass of Violin and Gamba, and any one pipe is a study in tone.

And, by the way, speaking of Schultze, the story of how he began his career in England is worth repeating, as showing, for one thing, that the supposed improvement of organs by age is not due to that circumstance, but to the original good voicing and often to the excellent site. The first organ sent by Schultze to England was a small one in the Great Exhibition of 1851. The late Jeremiah Rogers, of Doncaster, as keen a judge of tone as ever lived, sat down to try the instrument. A friend of his, passing by, saw him standing on the stool and peering into the organ, and when he caught sight of his friend he called out excitedly, "Come here! Come here!" "What is the matter?" enquired his

friend. "They are not old pipes," replied Rogers; "there are no old pipes in the organ, and I never heard such tone from new pipes. Just listen," and he began playing again. It was this experience of Rogers that led to Schultze building the famous Doncaster organ, and many others, and the influence he has had on English work is very marked. Schultze was not an organ-builder only: he was an artist. It is said that a certain town in the north desired him to build them an organ to a certain specification, and asked him to mention his price. He, seeing that the space allotted for the instrument was insufficient, told them so; and, finally, as they insisted upon the whole organ, refused to build it at any price rather than turn out an instrument which he knew would be unsatisfactory.

In this connection one is glad to find Mr. Robertson protesting against the folly of multiplying stops merely in order to have a monster instrument. Schultze was of opinion that nothing was really to be gained by going much beyond sixty or seventy stops, and that sufficient variety and volume of tone could be obtained from that number for all but very extraordinary purposes. And there is no doubt he was right. In an organ of seventy stops the different qualities of tone can all be represented, and what more is necessary? The mere duplication of the Diapason work either on the same manual, or on another with the sole difference of being enclosed in a box, as is too often the case with the average church organ, is but a poor way of using up money and space. Mr. Robertson refers to "a pretentious (and costly) so-called 'grand organ' of forty-one stops," in which there is not a single string-toned stop, the whole being made up of woolly diapasons and flutes with so little character that, except for mere loudness, one stop might just as well be drawn as another. Alack and a-day! we all know that roast beef type of instrument. Happily it is seldom built nowadays.

Some wonderful specimens, however, are built. Our author, for example, tells us of a church organ, "by one of our leading firms," where the Swell has only two foundation stops—and one of them very poor—with a Cornopean and a Vox Humana! It is almost certain that no "leading firm" ever approved of such a specification. But leading firms, like others, have often to give way to the fads of purchasers, and this circumstance adds a special value to Mr. Robertson's counsel to committees to put themselves unreservedly into the hands of "a builder whose tone and work are known to be good, and state either what is required or what funds and space are available." There would be no harm in inviting proposals from two builders so as to have a choice, but any attempt to obtain the maximum number of stop-knobs for the minimum cost through competition will bring a just retribution. Here is Mr. Robertson's beau-ideal of organ-building. You put yourselves in the hands of the master, and he does his best. It is a short and simple method, but in practice somewhat Utopian. Given even the master, the client will have his whims. An eminent painter would certainly decline a commission if his client insisted upon some combination of colours that would render

the picture ridiculous, but scarcely any organ-builder would do the same thing. More's the pity!

Mr. Robertson has a great deal to say on the make and tone quality of the various stops in an organ. He is no lover of mere quantity of tone, nor does he admire much of the "fancy" work found in most of our present-day organs. His "scales" for the Pedal Open Diapason, for instance, are smaller than those generally accepted by English builders. But he is no doubt correct in saying that when properly made, voiced, and planted, the pipes of such moderate "scales" are more melodious than those of the usual monstrous scales, which as a matter of fact, produce as a rule, only a thick, tubby tone. Very likely the origin of the large "scales" is to be traced to the attempt to make up in a few pipes for the want of an effective pedal department. They have been continued, it may be presumed, from mere force of habit, and the curious idea that making windows shake is grand music. As pointed out in Hopkins and Rimbault, they are never used on the Continent. There they do not starve the Pedal as we do. Most ordinary English church organs sin greatly in this respect. They have only one dull Bourdon, or thumping Open, to be used as a bass for all the manual changes, while the money that should have provided another stop has been spent on two reeds, which, as likely as not, are never in a state fit to be used. An appropriate Pedal should accompany every addition to the manual. It is too much to expect, of course; but then, as Browning says, one's ambition ought to be higher than his reach, "or what's a heaven for?"

One is glad to see a protest entered against the prevailing confusion in the nomenclature of stops. Obviously, the use of a name on the "knob" is to give the organist some idea of the character of tone to be expected. But every organist knows that builders are often both careless and inconsistent in such matters—that nothing but actual experiment will sometimes give the real character of a stop. The name "Open Diapason" may cover anything from a Flute to a Geigen, and you may draw a "Clarinet" only to find that the stop is practically a "Trumpet." Mr. Robertson says he has seen a coarse, open wooden flute labelled "Rohr Flute," and a real "Rohr Flute," with metal chimneys, marked simply "Flute." Alas! this is not the sum of the builders' sins. Mr. Audsley, in the columns of the *English Mechanic*, has advocated a uniform nomenclature in Italian, that language being already in use for general musical terms. Mr. Robertson does not agree with the suggestion. The choice seems unfortunate, says he, for if Italy was first in the musical field, Germany is supreme in the masters she has produced. Particularly in the matter of organs, it is to be doubted, "if a decent organ has ever been built in Italy, while until quite recently the Germans stood first without any question, and have twice taught organ-building to England." One cannot forget the debt, but really while we are having nearly everything "made in Germany" we must draw the line at our stop-knobs. The great thing is to have some uniform, consistent method of nomenclature, and surely that much is attainable without the necessity of confining ourselves to any one language.

In conclusion—for my space is exhausted—it may just be noted that Mr. Robertson's calculation of the average cost of an "ordinary organ" is £30 to £40 per stop. Anything built at a lower rate than £35, he remarks, "would have to be most carefully watched by a competent person." And oh! I must not forget to tell about Mr. Robertson's blower, who, discovering the weights on the top of the bellows, quietly removed them to ease his labours! It is as well that the weights are usually out of sight!

Passing Notes.

Mr. John E. West must be a funny fellow. In a German, or rather a Swiss collection of four-part songs, bearing a three-line title which I will mercifully refrain from quoting, he has discovered the tune "St. Magno" set to a folk-song. Thereupon he speculates as follows: "The question is, did Clark adopt the tune from an old Volkslied, and merely claim to be the arranger, or did he—? but no, perish the thought! In this latter case one would be almost inclined to think that poor 'Jerry' had some other weight upon his mind besides a love disappointment, which induced him to bring about his own sad end." I have said that Mr. West must be a funny fellow. Why? Because he gives no date for the publication of this Swiss collection in which he has made his wonderful discovery. In fact he intimates that the title-page is without date, and he does not even make a guess at the year. In that case, of course, the obvious thing to say is that the Swiss editor stole Clarke's tune. The latter appeared in Playford's "Divine Companion" in 1708; and until Mr. West can show us that his Swiss collection appeared before that date we must look upon his "discovery" as we should look upon a mare's nest. Clarke assuredly had no need to plagiarise from a continental collection, any more than Handel had need to plagiarise from Erba.

One of the funniest articles I have read for a long time appears in an American musical monthly, under the heading of "Some of Nature's Orchestral Players." The very opening sentence trips one up. "To the true musician all sounds are musical tones." I wish I could think it; then would I be able to bear with equanimity the shriek of the locomotive whistle, the bark of my neighbour's dog, or the midnight concert of the cats on the tiles. But perhaps I am not a "true musician." However, waiving that point, let us see about some of nature's orchestral players; the summer is coming (I hope so at least), and some of us may want to make experiments. Well, the lowing kine, it seems, "roll out a chromatic scale"; the roosters "crow mostly in the minor, but occasionally one chants in the major." The bantam's notes are "much like those of an oboe, and often he gives a turn or trill as an embellishment." The writer then proceeds to set down in musical notation the "song" of a pet bantam he once had, following that up with two "melodies" which he took down from "a common barn-yard fowl." Somebody once thought of keeping

a sheep in the back garden in order to have mutton cutlets fresh ever morning. I have thought of keeping hens that I might have fresh laid eggs; now I shall get a bantam and a common barn-yard that I may hear the music of the spheres as I lie in bed. Or, stay, perhaps it would be better to have a robin. The robin "usually sings in the cheerful major key, and is one of the exceptions to the minor in nature." Yes, better have a robin.

Flies, of course, you can have without so much as the asking. The fly "makes a sound an octave lower than the mosquito." Ah! we forgot the mosquito. "He sings on E, first line of the treble staff, and though a little thin in tone, has a strong resemblance to a clarinet." You are sceptical? Then you must "observe the sound more than the bite, and it will be quite apparent." What an enthusiast our writer must be! Almost as much of an enthusiast as Darwin, who, hearing something about the effect of music on growing plants, had a man play the cornet for some days to a bed of beans! But to return. The honey bee when flying sounds, we are told, A below middle C; the bumble bee "sings a deep bass on B, second line of the bass, and sometimes as low as A." Our writer once heard bumble bees and honey bees in chorus. Think of it. With active flies and weary mosquitoes you might have a dominant seventh, resolving on—well, it might be on your nose or on your bald spot. Then, of course, you could throw in the dogs and the cats. The dog will "bark in a range from middle C to an octave above, unless a very small animal; then its tone will be within a fifth above. If a good watch-dog it will go down into the bass clef for its growl." Here is a hint for you when you are selecting your watch-dog: be sure that he goes well down into the bass clef. As for the cats, they will "in concert range from F below middle C to the second C above, covering contralto and soprano voices." If the cat is happy and contented in its surroundings, "it will purr on A and B, lowest tones of the piano scales." It is clear that the cats on the tiles are never happy. Really, it is quite a revelation, all this music of nature. As our writer remarks in closing, if we could properly combine the song of the birds of the air and the beasts of the field, we might "bring forth results such as possibly prevailed in the garden of Eden." But perhaps, on the whole, we had better not try. We might want to eat of the tree too!

It is just a few days over a hundred years since Haydn first produced his *Creation* at the Schwarzenburg Palace in Vienna. The circumstance reminds me of a letter of Haydn's addressed to George Thomson of Edinburgh, which was lately in my hands. Thomson had been complimenting the composer on his oratorio, and this was the composer's reply:

"In your last letter in July you paid me too many compliments on my 'Creation of the World.' I esteem myself very happy that God has given me this little talent for the satisfaction of the lovers of music, the more so that by this Divine grace I am able to do some good for the poor. I would like, then, to know if in London *The Creation* has been given for the poor by professionals, and how much money was made. I have made in Vienna with these two pieces of mine [he refers to *The Creation* and *The Seasons*]

for our poor widows of musicians in three years, 40,000 florins."

Haydn was evidently anxious that his oratorio should be as much of a charity work as *The Messiah*. England certainly did its duty by *The Creation*. When it was first published at Vienna in 1800, nearly half of the 510 copies were subscribed for by Haydn's admirers here. And then, who does not remember that funny story connected with the first performance in London? Salomon and John Ashley, the conductor of the Lenten concerts at Covent Garden, both contended for this first performance. Salomon ordered an early copy of the score from Vienna, and when it arrived, after some delay, found that the postage-bill was £30 16s. Ashley got his copy a day sooner, through one of the King's messengers, and at a cost of only £2 12s. 6d. It arrived at nine o'clock on a Saturday evening; and by splitting up the score and giving it to various hands to copy, Ashley was able to have the oratorio performed on the following Friday. To compliment those concerned upon their expeditiousness was only natural. "We have humbly copied a great example," said the chief copyist. "It is not the first time that *The Creation* has been completed in six days." As for Salomon, he was quite out of it, and no doubt felt that he had paid too much—even for *The Creation*!

Are you interested in the discussion that has been going on about "All we like sheep"? Handel, it is said, made a mistake in this chorus in so far as he seemed to express in the music a feeling of pleasure and delight in going astray. Perhaps he meant it so. Most people find it exhilarating to go astray; and there is certainly something in the suggestion that a man very often gets a good deal of enjoyment in turning "to his own way"—on the outward journey at least. Macfarren tried to get out of the difficulty by maintaining that the chorus is intended to represent the seductiveness of sin. I don't think I would have represented the seductiveness quite in that way. Besides, as one writer points out, the leading idea is not the seductiveness but the universality of sin; and the feeling ought to be that of penitence, not of hilarity. In any case, I am afraid we can't get over the bustling semi-quavers. Better honestly go on showing our delight. We can always take the concluding bars of the chorus as a moral.

J. CUTHBERT HADDEN.

IPSWICH NONCONFORMIST CHOIR UNION.

THIS very flourishing Union has been busy at work during the winter preparing *Israel in Egypt*, under the careful conductorship of Mr. Joseph Hayward. The idea struck the Committee of getting the Ipswich Choral Society to join the Union chorus in the performance, and it was carried out with much success. Mr. B. H. Burton was requested to conduct. With a chorus of over three hundred voices at his command, and an orchestra of sixty instruments, Mr. Burton was prepared to approach the work with something like adequate forces, and there cannot be two opinions amongst those who formed the large audience as to the credit which is due to the conductor and both choirs for their performance. The soloists were Miss Agnes Nicholls, Miss Sarah Davies, Miss Marian Mackenzie, Mr. Iver McKay, Mr. Bantock Pierpoint, and Mr. F. W. Dalby.

Nonconformist Church Organs.

NEWLAND CONGREGATIONAL CHURCH,
LINCOLN.

Built by Jardine and Co.

Great Organ, CC TO G, 56 NOTES.

1. Double Open Diapason...	16 feet	... 56 pipes.
2. Open Diapason	8 "	56 "
3. Gamba	8 "	56 "
4. Clarabella	8 "	56 "
5. Principal	4 "	56 "
6. Harmonic Flute	4 "	56 "
7. Twelfth	2 $\frac{1}{2}$ "	56 "
8. Fifteenth	2 "	56 "
9. Trumpet	8 "	56 "

Swell Organ, CC TO G, 56 NOTES.

1. Double Diapason	16 feet	... 56 pipes.
2. Open Diapason	8 "	56 "
3. Salicional	8 "	44 "
(Bass grooved into No. 2)		
4. Voix Celeste	8 "	44 "
5. Roh Gedact	8 "	56 "
6. Gemshorn	4 "	56 "
7. Harmonic Piccolo	2 "	56 "
8. Mixture	various	168 "
9. Cornopean	8 feet	56 "
10. Oboe	8 "	56 "
11. Tremulant

Choir Organ, CC TO G, 56 NOTES.

1. Dulciana	8 feet	... 56 pipes.
2. Lieblich Gedact	8 "	56 "
3. Wald Flute	4 "	56 "
4. Ciarinet	8 "	44 "
5. Vox Humana	8 "	56 "
6. Tremulant

Nos. 4 and 5 are enclosed in a separate swell box.

Pedal Organ, CCC TO F, 30 NOTES.

1. Open Diapason	16 feet	... 30 pipes.
2. Bourdon	16 "	30 "
3. Bass Flute	8 "	30 "

Couplers.

1. Swell to Great.	6. Swell to Pedals.
2. Swell to Choir.	7. Great to Pedals; also by a Double Action Lever
3. Swell Octave.	
4. Swell Sub-Octave.	Pedal.
5. Choir to Great.	8. Choir to Pedals.

The organ has four Double Action Composition Pedals to the Great and four to the Swell. The Swell Organ has a Balance Pedal. The Great, Swell, and Pedal Organs have Pneumatic action. The case is pitch pine, handsome, and bold in treatment, and the front pipes are effectively diapered in gold and colours.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 18th of the month.)

METROPOLITAN.

CROUCH HILL.—Mr. Frederick S. Oram has brought about a wondrous improvement in the choir of the Crouch Hill Presbyterian Church since his appointment as choirmaster. On April 1st the spacious church was filled with an appreciative congregation, which had assembled to hear a performance of *The Crucifixion*. The first part of the programme was miscellaneous. The solos were taken by Mr. Herbert Clinch (tenor), and Mr. W. Seemer Betts (bass). The choir gave an impressive rendering of the choral from *St. Paul* (Mendelssohn), "Sleepers, wake, a voice is

calling," and Mr. W. Seemer Beets sang the solo, "Lead, kindly Light" (Pughe-Evans), the influence of the beautiful words and music being perceptible all over the church. No. 3 was another number from *St. Paul*, "To God on High," and it was here, without the organ accompaniment, that the choir's extreme sensitiveness to skilful handling was made apparent. Mr. Herbert Church rendered the solo, "My Hope is in the Everlasting," from Dr. Stainer's *Daughter of Fairus*, with true religious feeling; and the miscellaneous part of the music then concluded with the hymn, "Hark, my soul, it is the Lord," to a special setting by Mr. Oram. After a brief interval the choir entered upon the magnificent work of Dr. Stainer. The soloists and choir are to be heartily congratulated upon the excellent manner in which they acquitted themselves. The latter bore unmistakable evidence of Mr. Oram's skilful training.

HAMPSTEAD.—A concert in aid of the Gospel Oak Congregational Church Choir Funds was given by the choir on March 29th. The first part consisted of a short selection of orchestral music by the Montpelier Orchestra, conducted by Mr. F. Ernest, interspersed with songs by Mrs. Turner, Mrs. Hales, and Miss A. White. The second, and longer part, consisted of C. Darnton's Pastoral Cantata, *Village Life*, which was very effectively rendered by the choir and orchestra, the following members of the choir taking the solos:—Miss Lilian Randall, Mrs. Gwynnett, Mr. Wilson Bamber, and Mr. G. Cordwell, all of whom sang brightly and well. The performance was very well received by a good audience.

ILFORD.—An excellent performance of *The Messiah* was given in the Wesleyan Church on Good Friday by the Vocal and Orchestral Union, under the able conductorship of Mr. A. Storr, L.T.C.L. The choruses were given with much vigour and precision. The soloists were Madame Marie Mallia, Miss Bessie Dore, Mr. Herbert Clinch, and Mr. Frederick Hosking. Mr. Kimmings was at the organ and Miss Dyer at the piano-forte.

ISLINGTON.—Shinn's oratorio, *The Captives of Babylon* was recently rendered at Salter's Hall Baptist Church, Islington, N., and was listened to by a large and enthusiastic audience. The Farringdon Orchestra, under the able leadership of Mr. T. Mee Pattison, rendered the accompaniments, and the choir was composed of members of Earlsmead Chapel, Tottenham, Cross Street, Dalston Junction, and Salter's Hall Baptist Chapels, making a total of eighty performers. The soloists were the Misses Butcher, Day, and Skinner, and Messrs. W. J. Steed and Archibald Holder. Miss T. Haselden, L.R.A.M., A.G.S.M., presided at the piano, and Mr. F. E. Stacy (organist of Salter's Hall) at the organ. Mr. Chas. Buscall (choirmaster Salter's Hall) conducted.

ISLINGTON.—On Tuesday, March 29th, the Union Chapel Psalmody and Choral Class gave a performance of Mendelssohn's *Lauda Sion* and Rossini's *Stabat Mater*. Miss Maggie Purvis, Miss Lucie Johnstone, Mr. Herbert Grover, and Mr. Bantock Pierpoint rendered the fine solos with all possible effect, and the choruses went admirably. Mr. R. Williamson conducted, and Mr. Fountain Meen occupied his usual position at the organ. The chapel was crowded in every part, and a collection was made on behalf of the Great Northern Central Hospital.

KENNINGTON.—A sacred concert was given in Walworth Road Chapel, on March 30th, by the Southwark Choral and Grosvenor Orchestral Societies. Part I. consisted of selections from *St. Paul*, the second part being miscellaneous. The soloists were Miss Bessie Spell, Miss Esther Franklin, Miss Edith Idle, Mr. S. Masters, and Mr. Alexander Tucker.

KENTISH TOWN.—At the Wesleyan Church, Prince of Wales Road, N.W., Gaul's cantata, *The Holy City*, was rendered by the choir, assisted by a few friends, the Rev. T. Wynne-Jones presiding. The soloists were Miss Mabel Mead, Mrs. Jacquest, Mr. H. E. Rigden, and Mr. F. W. Downie. The performance throughout was most praiseworthy, the solos being sung in a very refined and tasteful manner, and the unaccompanied parts exceptionally well rendered. The conductor (Mr. Watson Harding) should have been gratified at the precision and expression displayed by the chorus. Miss Mabel Reddan and Mr. W. H. Hardick (of Bournemouth) were at the piano, and Mr. Owen Thompson, M.A. (organist Wesleyan Church, Hampstead), presided at the organ. The various instrumental portions were arranged for orchestral effects, also the accompaniments to both the solos and choruses. During the interval a brief address on the work was given by the choirmaster, Dr. R. T. Smith.

LAMBETH.—The annual Choir Concert was given at Upton Chapel, under Mr. H. Ford Benson's direction, on Tuesday, 29th March, the occasion proving highly successful, both from an artistic and financial point of view. A feature of the evening was the splendid singing of Mr. T. J. Morgan, who is rapidly coming to the front as a baritone of exceptional ability. The Upton choir is fortunate in numbering this gentleman amongst its members, as also in the possession of such well known vocalists as Madame Mary Owen and Mr. T. Emlyn Jones. Solos, choruses, madrigals, part-songs, etc., were alike admirably rendered, the concert being by general consent voted the best yet given by the choir. On Monday, April 4th, Mr. H. Ford Benson delivered a lecture on "Church Music," with illustrations by the choir, the lecturer's remarks being listened to throughout with evident interest. The Chairman (W. Stiff, Esq.) followed with an admirable speech, in which he invited discussion of some of the points raised by Mr. Benson relative to a more extensive use of music in our Nonconformist Church services. The feeling of the audience was unmistakably in favour of such extension, and it is hoped that some practical good may accrue from the evening's proceedings, which were of a very enjoyable and profitable character.

POPLAR.—On Thursday, March 31st, the choir of Trinity Congregational Church arranged a concert for the benefit of the Sunday School funds, which was in every way a complete success. The whole of the items of performance were sustained by members of the choir, and the church may be considered fortunate in having such creditable vocalists in its midst. Solos were sung by Miss Emily Dines, Miss Minnie Sutton, Miss Lillie Coster, Miss Florence Blanchard, Mr. Charles Veness, Mr. Alfred Sutton, and Mr. Arthur Bayliss. Special mention should be made of a trio and a quartette for female voices which the lady soloists rendered in good style. Part songs and choruses by the choir formed an enjoyable portion of the programme. Mr. Arthur Bayliss, A.R.C.M., conducted, accompanied, and seconded Miss Hattersley in a duet for piano, besides singing two songs.

STOKE NEWINGTON.—G. Ernest Arundel has been appointed organist and choirmaster at Devonshire Square Church.

WALTHAMSTOW.—At Trinity Congregational Church on Sunday evening, the 3rd ulto, the service was mostly choral, and included Dr. Stainer's "Meditation on the Crucifixion." The music was beautifully rendered by the choir of thirty voices, under the direction of Mr. E. S. Goodes, the organist and choirmaster. A full congregation followed the service with interest, joining heartily in the hymns which are included in the work. The solos were taken by Mr. H. Graham Goodes, tenor,

and Mr. R. C. Pennington, bass, both of whom entered fully into the spirit of the music, and sang their parts with much pathos and artistic merit. The quartet, "God so loved the world," was tastefully sung by Mrs. C. Robins, Miss Martin, and Messrs. Goodes and Pennington. The choruses were finely rendered, both attack and expression being well marked. Mr. Goodes played as voluntaries the duet, "Love Divine," from *Daughter of Jairus*, and parts of the passion music from the *Messiah*. The pastor, the Rev. R. Denness Cooper, delivered an appropriate and earnest address; and this service, which was intensely devotional, served as a fitting preparation for the Communion service which followed.

PROVINCIAL.

BATH.—At Percy Chapel on Wednesday evening, March 30th, *The Woman of Samaria* (Sterndale Bennett) was given on behalf of the fund for providing a new organ. For the occasion, the choir had been considerably augmented, and the special vocalists were Mrs. Braddick (soprano), Miss Mary Wood (contralto), Mr. G. Miles (tenor), and Mr. C. Poole (bass). All rendered their respective parts in a most pleasing manner, while the quartette gave "God is a spirit" admirably. The choruses were exceedingly well rendered, and reflect great credit upon Mr. H. J. Hardinge, who so efficiently conducted throughout. Miss C. Griffith presided at the piano, and Mr. E. W. Cambridge played the organ with his usual ability.

BLYTH.—A new organ has been opened in Waterloo Road Presbyterian Church. Mr. Arnold McClelland presided at the instrument. Recitals have been given by Messrs. A. Docksey, F.R.C.O., J. M. Preston, and H. Walton.

CHICHESTER.—For the fourth Good Friday in succession a highly popular service was held in the Congregational Church. It consisted of lime-light lantern views, and an organ recital varied with hymns for the congregation, and devotional exercises conducted by the pastor, the Rev. March Timson. The lantern illustrations were again undertaken by Mr. G. N. Fletcher, whose powerful lantern showed to full advantage the numerous well-executed slides depicting scenes from the life of Christ, His parables and miracles, and the "Victory of Redeeming Love." The selections were played by Mr. Allan B. Acton, with much skill. The programme also included the solo, "Abide with Me" (Liddell), nicely sung by Mr. Fletcher.

FROME.—Wesley Chapel was filled to overflowing on the evening of Good Friday, when Rossini's *Stabat Mater* and the latter part of the *Messiah* were rendered. The choir consisted of the Wesley Chapel, supplemented by contingents from the various sister Nonconformist Churches, and numbered seventy voices. The fine four-manual organ was augmented by a band of twenty-eight performers. The various solos, etc., were entrusted to the following artistes, Miss M. Richards, of London; Miss Bessie Grant, R.A.M., I.S.M.; Mr. E. T. Morgan, of Bristol; and Mr. W. Dodds, of Windsor, who acquitted themselves in a manner which left little to be desired. Miss Grant and Mr. Morgan are old favourites, and were never more appreciated. Mr. W. E. Cambridge presided at the organ, and proved himself equal to the task. The indefatigable conductor, Mr. T. Grant (organist at Wesley Chapel) is to be congratulated upon the success achieved.

LIVERPOOL.—An abundance of musical fare was provided at the Westminster Road Congregational Church at Eastertide by the Rev. Stanley Rogers. On Good Friday evening a sacred concert was given, to which a great crowd assembled. Miss Noona Macquoid (contralto), Miss Helen Macquoid (violinist), and Mr. Alexander Tucker were the principals, who, with

Mr. G. P. Stubbs, the talented organist of the church, and a few members of the choir, performed a selection of popular sacred items, which were keenly appreciated by all present. Pictorial limelight illustrations were given to several of the songs, which lent unusual interest thereto. On Easter Sunday the choir rendered the anthems, "Break forth into joy" (Barnby) and "Awake, awake, put on thy strength, O Zion" (Stainer), with excellent effect, and suitable solos were sung by Miss Macquoid and Mr. Tucker. In the afternoon a recital of sacred music was given by each of the artists named, when a collection was taken on behalf of the Irish Distress Fund.

MANCHESTER.—The annual Lenten musical service was held in the Besses Congregational Church on Sunday evening, March 27th. Appropriate hymns and Simper's setting of "The Story of the Cross" were heartily sung by the congregation. The introit was "Daughters of Jerusalem, weep not for Me," by Sir George J. Elvey, and the anthem was the same musician's dramatic composition, "And it was the third hour," the tenor and bass solos being sung by Mr. Carter and Mr. Dawson respectively. The offertoriums were by Edmund Rogers, and the vesper, "Jesu, we pray Thee," by Acfield. Mr. Leaver presided at the organ, and the whole service, which was conducted by the pastor, was of the most impressive character. The Sunday-school anniversary services were held on Sunday, April 3rd. In the afternoon a scholar's service was held. The scholars sang a selection of the Manchester Sunday-school Union hymns. Special hymns, etc., were sung morning and evening, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, gave the following music:—Morning: Introit, "Will God in very deed" (Sir John Goss); the Lord's Prayer (chanted) (anon.); anthem, "Sing Praises unto the Lord" (C. Gounod); offertorium, "He that soweth little," T. Mee Pattison; "Three-fold Amen" (unaccompanied) (Dr. Naylor). Evening: Introit, "Sanctus in G" (Thomas Attwood); "The Lord's Prayer," setting by A. W. Fletcher; anthem, "Blessing, Glory, Wisdom" (Berthold Tours); offertorium (Edmund Rogers); vesper (unaccompanied), "Humbly on our knees" (W. H. Maxfield).

NEWMARKET.—The annual concert and organ recital were given in the Congregational Church on Good Friday evening, when there was, as usual, a very large attendance. The vocalists were Miss Emily Davies, Miss Rose Williams, Mr. Wilkins, and Mr. Hammond, all of whom gave satisfaction to the audience. The choir, under Mr. Hambling's conductorship, gave an excellent rendering of several anthems and choruses, accompanied by the orchestra. Two pieces for band and organ were also given. Mr. Minshall presided at the organ during the evening.

NORTH QUEENSFERRY, N.B.—A very successful concert of sacred music was recently given in the Free Church, which was nicely decorated with flowers for the occasion. "The Crucifixion," by Sir J. Stainer, was the piece chosen. Mr. W. H. Elder acted as organist, and Mr. D. M. Scott as conductor. The soloists were Mr. Jas Ferguson (tenor) and Mr. Jno. Drysdale, A.L.C.M. (bass); the voice from the choir parts being taken by Mr. E. Fulton. All the parts were admirably sustained; Mr. Ferguson's singing being melodious, natural, and graceful; Mr. Drysdale's powerful and expressive. The programme included two sacred solos—the "Lost Chord," tastefully sung by Miss Anderson, and the "Holy City," by Mrs. Waldie, with whose singing the audience was greatly delighted. The choir won great praise for their excellent rendering of the choruses, which reflected much credit on their conductor. Mr. Elder's charming playing was also much appreciated.

OSWESTRY.—The annual choral festival of the village choirs was held in Whittington on Easter Tuesday, when a good selection of music was well rendered, much to the enjoyment of a packed audience. Mr. P. A. Minshall presided, and addresses were given by several ministers.

PORTRUSH.—The organ in Buckland Congregational Church is now being rebuilt by Messrs. Norman and Beard.

ROCHDALE.—Successful anniversary services were recently held in Providence Congregational Church. Special music was well rendered by the choir, Mr. J. Wilkinson being conductor, and Mr. F. Greenwood, F.R.C.O., organist.

SWINDON.—The organ in Victoria Road Congregational Church (pastor, Rev. W. J. Andrew) has been renovated and enlarged, and was reopened on the 9th ult. by Mr. Minshall, who gave a recital. He also presided at the organ on Easter Sunday morning, when suitable music was heartily sung by choir and congregation.

SHERBORNE.—A very successful concert was recently given by the Congregational Church Choir, ably conducted by Mr. A. B. Stabler. A very interesting programme was prepared, and the efforts of the various performers were much appreciated. The following took part:—Mrs. Ryall, Miss Wilkins, Miss Stagg, Miss Tevett, Miss Bishop, and Messrs. Gilbert Hodges, F. W. Clements, A. Legg. Miss Dyer was at the piano and Mr. Hodges at the harmonium.

SWAFFHAM.—A concert in aid of the Choir Funds was given on Thursday evening, March 24th, in the Baptist Church by the choir, assisted by friends, when notwithstanding the wintry weather, a goodly number gathered to hear the very interesting selection of music which had been arranged. Many of the pieces received well-deserved encores, the finished singing of Mr. E. Hawes especially evoking much applause. A pianoforte solo by Miss Bone, most brilliantly played, was also greatly appreciated. A small band rendered useful service in accompanying the anthems. The duties of accompanist were shared by Mrs. Christopherson and Mr. W. E. Green, the organist and choir-master of the church. The financial result of the evening was very satisfactory.

New Music.

We have received the following from Messrs. Chappell and Co., Ltd., 50, New Bond Street, W.:—

Curly Head. Song by Walter Slaughter. 4s.—A very pretty and dainty song in praise of the ways of a small child. Parents with little children will especially appreciate this song.

The Heavenly Message. Sacred song by Frederick Rossé. 4s.—A well-written song of a popular type. A special organ accompaniment is given, which will add to the effect. May be had in two keys.

The Brow on the Hill. By H. Trotter. 4s. A melodic and pleasing song by this popular composer.

Popular Songs Without Words. By Boyton Smith. 4s. Two numbers—Denza's "A May Morning," and Florence Aylward's "Beloved, it is Morn" are before us.—These arrangements will be very useful to players who are fond of songs, but who do not sing. The idea is a good one, and it is well carried out.

Narcissus from Water Scenes. By Ethelbert Nevin. 3s.—A graceful piece for the piano, free from serious difficulty.

Messrs. Ricordi and Co., 265, Regent Street, W., send us the following:—

The Vision Divine. By Joseph H. Adams. 4s.—A sacred song of more than ordinary merit. It is published in three keys.

Cradle Song. Words and music by Maude Valerie White. 4s.—A charming little song, dedicated to "Dear little Hänsel."

Love's Reverie and Sing, ye Birds. Two songs by Alice Boston. 4s. together.—Both good songs, the latter being the more popular possibly.

Messrs. Reid Bros., 2a, Great Titchfield Street, W., send us the following:—

Music and the Higher Life. A collection of sacred songs. By W. H. Jude.—Mr. Jude has written some thirty-odd compositions set to well-known hymns. The numbers before us are very good indeed, the music being well adapted to the words. "There is a green hill," and "Oft in sorrow, oft in woe" are specially effective.

Joy Cometh in the Morning. Cantata for girls' voices. By M. A. Salmond. 6d.—Easy and fairly effective.

From Messrs. Phillips and Page, 8, Oxford Market, W., we have received the following:—

Hold Thou My Hand. Song by C. Gounod. 4s.—Singers will find this a useful addition to their repertoire. Much can be made of it, and it is well worth careful study.

The Great Eternal Home. Song by Hartwell Jones. 4s.—A well-written song, after the style of "The Children's Home."

Abide with Me. Song by Oliver King. 4s.—A thoroughly good song, with a very effective accompaniment.

Grand Festival March for the organ. By H. C. Tonking. 4s.—A bold but somewhat erratic march.

The Minster Voluntaries. Book vii. By J. E. Newell. Agate and Co., 15, Newman Street, W.—Simple, melodious pieces, suitable for the American organ or harmonium.

Messrs. Hutchings and Romer, 39, Great Marlborough Street, W., send us the following:—

The Place called Calvary. Song by Clement Lockhart. 4s.—A well-written song, suitable for church use.

Realms Beyond the Stars. Song by J. E. Sparrowe.—Graceful and flowing.

The Christian's Armour. An oratorio by Joseph Roeckel. 4s.—This interesting work is divided into several sections. The Girdle of Truth, the Breastplate of Righteousness, the Shoes of the Preparation of the Gospel of Peace, the Shield of Faith, the Helmet of Salvation, and the Sword of the Spirit. The music is broad in character and free from serious difficulties. It is well adapted to an average church choir, and would be popular to both singers and audience.

Messrs. Robert Cocks and Co., 6, New Burlington Street, W., send the following:—

Pastorale, for organ. By E. H. Lemare. 1s. 6d. net.—This clever organist is clearly also a clever writer. This "Pastorale" is "talking."

Te Deum. By E. H. Lemare. 9d.—An elaborate but effective setting.

Tears and A Life Lesson. Two songs by Alfred Hollins.—Both musicianly and above the ordinary run of songs.

The Watchers. Song by F. H. Cowen. 4s.—This song ought to become popular. Change of time and key are very appropriate.

The Lifted Burden. Song by A. Mascheroni. 4s.—An excellent song, which works up well towards the close.

England's Jack. Song by A. E. Godfrey.—Will be appreciated by those liking a good rollicking song.

Novellette, for the pianoforte. By Camille de Sarasin. 4s.—Pleasing and graceful; suitable for students.

Dance Hongroise, for pianoforte. By A. Mascheroni.—Very suitable for drawing-room purposes.

Esquise Tzigane, for pianoforte. By G. H. Clut-sam. 4s.—Requires careful playing, but is worthy of the necessary study.

Sleep On. Song by C. Mawson-Marks. Patey and Willis, 44, Great Marlborough Street, W. 4s.—A delicate and tasteful song.

Through Golden Paths. Song by Albert W. Ketelbey. 4s.—A pretty song in 3-4 time. May be had in two keys.

Correspondence.

HOW TO PREPARE CHORAL MUSIC.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I am a young choirmaster, and I have to teach my choir several choruses for a forthcoming concert. Can any of your more experienced readers give me some advice as to how to prepare my choir? Is it well to give them a rough idea of all the pieces first, leaving the delicate touches till later on, or is it better to stick to one piece—and possibly to one movement only in that piece—till it is perfectly learnt, all ready for the concert?—Yours truly, A BEGINNER.

TONIC SOL-FA ORGANISTS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

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To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I am a young choirmaster, and I have to teach my choir several choruses for a forthcoming concert. Can any of your more experienced readers give me some advice as to how to prepare my choir? Is it well to give them a rough idea of all the pieces first, leaving the delicate touches till later on, or is it better to stick to one piece—and possibly to one movement only in that piece—till it is perfectly learnt, all ready for the concert?—Yours truly, A BEGINNER.

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